


Kraushaar Galleries

CELEBRATING 125 YEARS



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C.W. KRAUSHAAR

FINE

C.W. KRAUSHAAR

PAINTINGS

ETCHINGS



250 C.W. KRAUSHAAR 250

Kraushaar Galleries

CELEBRATING 125 YEARS

Betsy Fahlman



Guy Pène du Bois (1884–1958)

John Kraushaar, 1927

Watercolor on paper

15 x 12 inches

Private Collection

FOREWORD

Since Kraushaar's beginnings at the turn of the 20th century our story reminds us that the art world has changed dramatically in the last 125 years.

This gallery began when paintings in gilded frames were shown against velvet drapery and continues when so much contemporary art defines the space of galleries; when dealers had intimate conversations with clients in the "back room," sharing thoughts about paintings, and continues with the impersonal presenting of the latest works on internet sites or through emails on iPads; and when a handshake between dealers and clients was everything and continues to the multi-page contracts of today.

As young women fresh out of college we were inspired by the gallery's reputation for art dealing with honesty and integrity. We would like to think that the values that informed the early years of Kraushaar Galleries, instilled by C.W., passed on to John and then the indomitable Antoinette, continue under our stewardship. And we will continue to adapt our business to reflect the needs of future collectors and contemporary methods of dealing.

This history of Kraushaar Galleries would not be so eloquently chronicled if it were not for the wonderful Betsy Fahlman. Her lifelong interest in the social and academic history of 20th Century American art and her ever enthusiastic manner combined with literally years of research into the many linear feet of gallery records at the Archives of American Art have unearthed a plethora of details about the workings of this venerable business.

Resisting the temptation to look back with nostalgia, we hope that the values that have brought us to this day will continue, that a college student will still be able to take home a work of art on approval and pay for it in installments over a reasonable amount of time. Even on a handshake.



Kraushaar Galleries

CELEBRATING 125 YEARS

Betsy Fahlman

INTRODUCTION

Kraushaar Galleries celebrates its 125th anniversary in 2010, an historical milestone reached by very few in this highly competitive business.¹ Its chronicle represents an important history of American art regarding the artists they represented, and the people and institutions who purchased their work. The gallery's extensive archival material contains fascinating voices, and like characters in a play, individuals enter and leave the stage. The artists, collectors, and the first dealers themselves—Charles William Kraushaar (1854–1917), John Francis Kraushaar (1871–1946), and Antoinette Marie Kraushaar (1902–1992)—represent a remarkable chronicle of the intersection of art and commerce from which emerges a rich history of art in America.²

The history of art dealing is necessarily intertwined with a parallel narrative of collectors and collecting, museums, and auction houses, linked by a dense network of art production, exhibition, and criticism. The center of this intense activity in America has long been New York City, where art galleries have flourished as long as there have been artists. The art business embraces both the commercial and the cultural, and art galleries have shaped significantly the history of American art, especially in the twentieth century. But it is a challenging business, and most galleries did not last much longer than a few decades nor did many outlast their founders.

Kraushaar has long connections with the urban realism of The Eight, the result of their many years of handling the work of George Luks, John Sloan, William Glackens, and Maurice Prendergast. The gallery would also show the work of several students of these figures. Guy Pène du Bois had studied with Henri, Henry Schnakenberg with Sloan, and Margaret Sargent with Luks. Others like Gifford Beal, a student of William Merritt Chase, shared their commitment to an American realism.

But Kraushaar had equally significant connections to American modernist artists. For instance, Charles Demuth had strong associations first with the Daniel Gallery, and later with Alfred Stieglitz, yet it was Kraushaar which brokered the sale of his iconic painting *My Egypt*, 1927 (p. 17) to Juliana Force for the Whitney Museum of American Art in 1931. Kraushaar established a fluid and cordial relationship with Stieglitz, handling work for him by Demuth for twenty years, beginning with a group show in 1927. After the artist's death in 1935, this connection extended through his partner and heir, Robert Locher, and did not end until 1949. Demuth's watercolors were priced at \$1500 to \$1800, and their steady sales make it surprising that Kraushaar never mounted a one-man show. But this was likely the result of Stieglitz remaining Demuth's primary dealer, as well as the effect the artist's uncertain health had on his output.

The artists whose work Kraushaar has sold represent a broad definition of modernism, with an emphasis on progressive (as opposed to academic) realists. With some, the gallery maintained professional relationships of thirty, forty, and fifty years, and which continue with succeeding generations of the artists' families. For John Sloan and Gifford Beal, the gallery has been involved with their work for nearly one hundred years, working with their estates for a longer period of time than when the artists were alive. Such loyalty on both sides is remarkable. While American artists have been the focus since the end of World War II, in the teens and twenties Kraushaar did a substantial business in modern European work. But it was with American artists that deep personal

James Abbott McNeill Whistler (1834–1903)

***Harmony in Grey and Peach Colour*, 1872–1874**

(detail, p. 6)

Oil on canvas

76 x 39³/₄ inches

Harvard Art Museum, Fogg Art Museum,

Bequest of Grenville L. Winthrop, 1943.165



CATALOGUE

Exhibition of

An important Collection of
PAINTINGS & BRONZES

By

MODERN MASTERS OF
AMERICAN and EUROPEAN ART

At the

C. W. Kraushaar Art Galleries

680 Fifth Avenue, New York

December 4th to 30th
1922

PAINTINGS

1. The Coast of Brittany
2. Woman with Macabre
3. Le Meunier, son Fils
4. The Entombment,
5. La Vendange a Orn
6. Afterglow,
7. Othello et Desdemo
8. The Pasture,
9. La Hutte des Charb
10. Woodland Festival,
11. Achietta,
12. Le Crépuscule,
13. Récolte de Pommes
14. Toledo Cathedral,
15. Moret: Sunset,

GS

A. McNeill Whistler
George Luks
e, Honoré Daumier
ustus Vincent Tack
e Roche du Mont,
Gustave Courbet
Gifford Beal
de 1849),
Eugène Delacroix
Albert P. Ryder
Théodore Rousseau
Jerome Myers
Ignacio Zuloaga
Maurice Prendergast
Puvis de Chavannes
Samuel Halpert
Alfred Sisley

16. Portrait de Madame Léopold Gravier (Salon de 1890),
Henri Fantin-Latour
17. McSorley's Bar,
John Sloan
18. Two Priests in a Boat,
Alphonse Legros
19. Chanticleer,
Guy Pène du Bois
20. A l'Audience,
Jean Louis Forain
21. Head of a Woman,
Henri de Toulouse-Lautrec

BRONZES

MAHONRI YOUNG

1. Day Dreams
2. The Chiseller

GASTON LA CHAISE

3. Peacocks
4. Dolphins
5. Seal
6. Woman
7. Head (marble)



John Sloan (1871–1951)

***Kraushaar's*, 1926**

Etching on paper

4 x 5 inches (plate)

Kraushaar Galleries

connections developed, reinforced by extensive contact and correspondence; whereas their relationships with European artists were negotiated largely through other dealers. While there were notable early collectors of American art, the many newly wealthy acquirers who entered the market in the late nineteenth century preferred to purchase works by European artists; Barbizon landscapes were popular and safe choices, as were academic figure paintings. While they handled the occasional work by nineteenth century artists like Ingres and Eugène Delacroix, the canvases they offered were not the masterworks sought by aggressive Gilded Age collectors like Henry Clay Frick, Isabella Stewart Gardner, Henry O. and Louisine Havemeyer, and J.P. Morgan.

THE EARLY YEARS

The gallery's founder was Charles W. Kraushaar, who began his career with William Schaus in 1872. Schaus had come to New York 1848 as an American agent of the noted Parisian print publisher and art dealer, Goupil. He opened his own gallery in 1853, and in addition to selling artists' materials, he offered prints after works by French and American artists, including Jean Louis Ernest Meissonier, William Sidney Mount and Lilly Martin Spencer. Original paintings and sculpture by William-Adolphe Bouguereau, Léon L'Hermitte, Theodore Rousseau, Sanford Gifford, Homer Dodge Martin, and Erastus Dow Palmer were also available. Such an eclectic mix of American and European work would also be typical of Kraushaar's. Schaus retired in March 1892, and died in December of that year.

After thirteen years with Schaus, C.W. Kraushaar left to open his own business in 1885. He began modestly, selling artists' materials, photogravures, prints, and frames, and on the first day he was open for business—7 September 1885—the single sale he made brought him five dollars. His fifteen-year old brother, John, joined him the next year in 1886. Located at 1259 Broadway at 33rd Street, the gallery was in the midst of the lively Tenderloin district, busy with theatres, bars, and hotels. Early customers included Frederic Remington, Thomas Moran, Albert Bierstadt, Percy Moran, and Jennie Brownscombe, all of whom purchased painting supplies.

Kraushaar's did not start out as a fine art gallery, but gradually "prints after" were supplemented by "prints by," as original works of art were added to the inventory of inexpensive photogravures and engravings. Eager for customers, "the gallery was prepared to meet any taste." The early emphasis was on sentimental prints and placid rural pastures with grazing cows and sheep. Among the artists handled during these first years were Rosa Bonheur, Edouard Detaille, Alphonse-Marie-Adolphe de Neuville, and François Brunery. Works by Salon painters and some English

artists were available, as well as contemporary Dutch and Barbizon painters “to suit patrons of modernistic inclination.” American artists included Frank De Haven, James G. Tyler, George W. Smiley, William Merritt Chase, and J.G. Brown, the latter whom John Kraushaar regarded as “One of the finest painters I have ever handled.”³

As the business grew, it moved to larger quarters next door, at 1257 Broadway. Henri Fantin-Latour’s first American show was seen at the gallery in 1890. In 1896, Kraushaar held its first documented exhibition of American art, presenting twenty-five paintings by Augustus Vincent Tack. It was the young artist’s first solo exhibition and garnered a review in the *New York Times*:

These are of portraits, landscapes, with now and then a composition, and there is shown considerable promise and no little feeling for color. The drawing is not always as satisfactory as might be, giving, at times, signs of carelessness and indecision – faults that are easily corrected, and which with more experience will, it is presumed, disappear. Some of the slighter things, where there is less elaboration, are more impressive than the more elaborate efforts. In these the man has been able to bother less with the technique and put more of his personality in the painting. There is yet, however, a feeling of sloppiness at times in the layering on of the pigment, an uncertainty not always agreeable. The portrait of a poetic looking Frenchman, long of hair, after the manner of many of his countrymen, painted in profile, is impressive, and done with a certain directness, attractive enough, while there is one of a little girl, *Maid Marion*, graceful in pose, easy in arrangement, and broadly brushed in.⁴



Charles William Kraushaar, c. 1910



John Francis Kraushaar, c. 1921



View of C.W. Kraushaar Art Galleries, c. 1890

It would be another ten years before Tack would have another exhibition at Kraushaar, which mounted eight shows of his work between 1916 and 1929.

Other shows in the teens featured work by John Lavery, Gustave Courbet, Jean-Baptiste-Camille Corot, Frank Brangwyn, Henri Le Sidanier, Seymour Haden, Alphonse Legros, Hedley Fitton, Edouard Manet, Berthe Morisot, Jean-Louis Forain, Georges Roualt, Edouard Vuillard, Adolphe Monticelli, and Ignacio Zuloaga, the last named paired with George Luks in a 1919 show.

In 1901, the gallery moved to 260 Fifth Avenue, between 28th and 29th streets. An invoice of that year characterized the range of the business, which in addition to artist's materials, described Kraushaar's as an "importer and dealer in oil paintings, water colors, engravings and etchings; artistic framing." For collectors who found it inconvenient to travel to New York, C.W. traveled to them, arranging small displays in Boston, Hartford, and Chicago.

By 1903, the gallery had established connections abroad. Correspondence with the London firm of Thomas Agnew & Sons documents their interest in portraits by Thomas Gainsborough, George Romney and Henry Raeburn: "which we think might suit your purpose; we also append the price of each and trust you will find the prices such that you can handle one or more of the pictures with advantage to yourself."⁵

The dignified interior of the early gallery was aimed to make well-off collectors feel comfortable, yet possessed an element of drama, as Antoinette recalled: "It was a store," one with red velvet wall coverings and dark wood: "they swept aside the curtains to show you the masterpiece, the way they did in London." C.W. Kraushaar was a traditional dealer in the European mode: "He belonged to the old order of dealer. He had always the air of being in an afternoon suit, in art robes, art spelled in blazing capitals and treated with the bated voice of priestly reverence."⁶ C.W. would never be on as familiar terms



Charles Demuth (1883–1935)

My Egypt, 1927

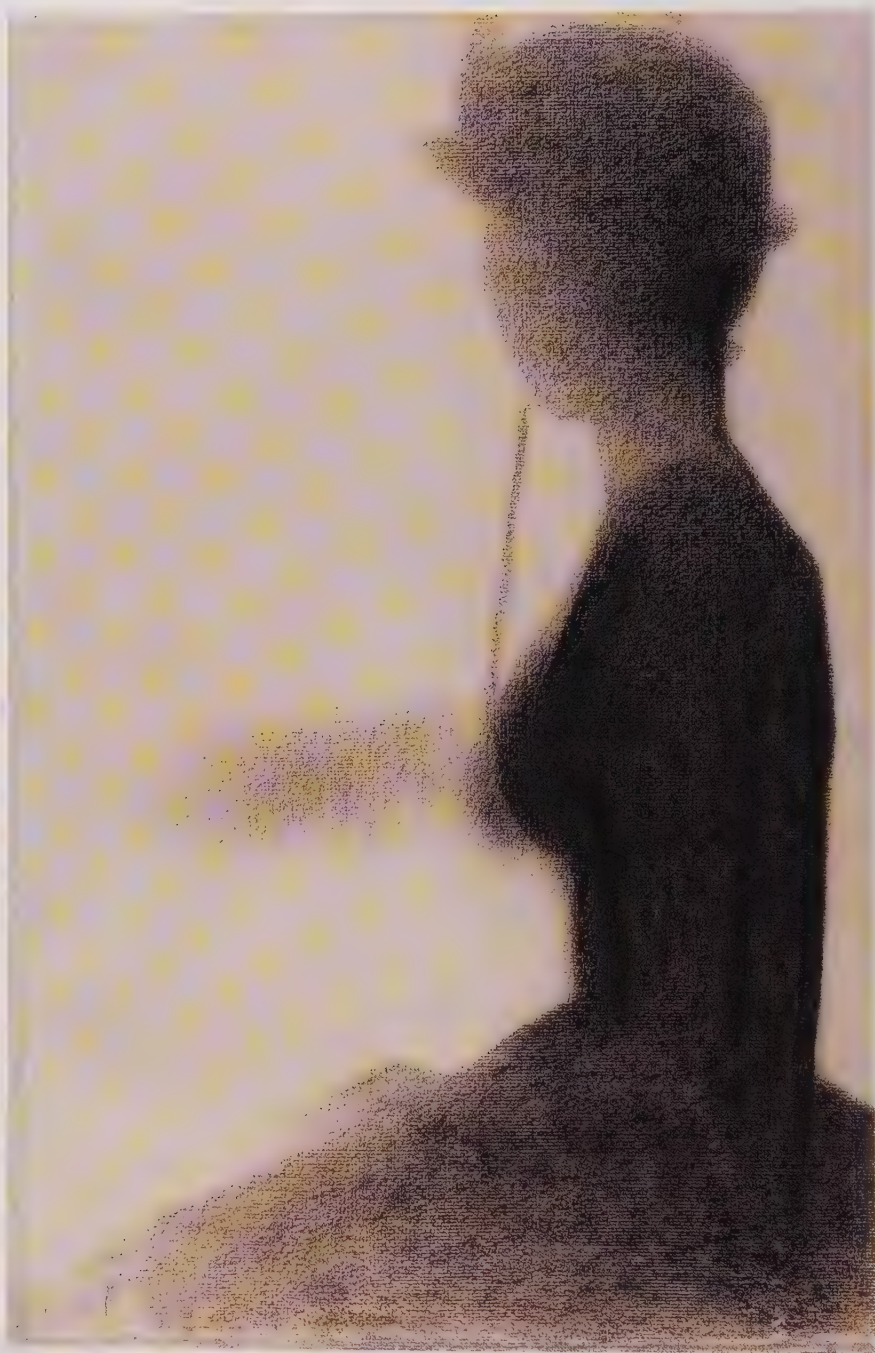
Oil and graphite pencil on fiberboard

35 ³/₄ x 30 inches

Whitney Museum of American Art, New York;

purchase, with funds from Gertrude Vanderbilt

Whitney 31.172



Georges Seurat (1859–1891)

***Seated Woman with a Parasol (study for *La Grande Jatte*)*, 1884–1885**

Black Conté crayon on ivory laid paper

18 ³/₄ x 12 ³/₈ inches

Bequest of Abby Aldrich Rockefeller, 1999.7,

The Art Institute of Chicago



George Benjamin Luks (1867–1933)
Portrait of a Young Girl (Antoinette Kraushaar), 1917
Oil on canvas
60 $\frac{1}{8}$ x 40 $\frac{1}{16}$ inches
Brooklyn Museum
Gift of Antoinette M. Kraushaar, 1991.205



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John Sloan (1871–1951)

Movies, 1913

(detail p. 23)

Oil on canvas

19⁷/₈ x 24 inches

Toledo Museum of Art (Toledo, Ohio),

Museum Purchase Fund, 1940.16

with the contemporary artists he handled as would his brother John, seventeen years younger.

The first significant American artist the gallery represented was George Luks, whom John had met about 1902. More athletic than his portly brother, John played baseball with several New Jersey clubs, as well as on a Long Island scrub team for which Luks played left field and John was catcher. The first of a series of regular solo Luks shows was mounted in 1913.

Several collectors whose focus was contemporary American art began making purchases at this time. Most notable were Arthur Egner and William LaPorte of New Jersey. While they amassed strong holdings of The Eight and other urban realists, that much of their collections were sold at auction in the mid forties after their deaths and not left to museums means their early collecting roles remain little known.

1917: A YEAR OF CHANGE

The year 1917 was a pivotal one for the gallery. Luks completed a portrait of Charles Kraushaar (Delaware Art Museum), and his sitter's warmth and prosperousness are evident. One senses the man described as one who has

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adhered intelligently, bravely, and wisely to the legitimate, the honest and the enduring things of art... He had neither time, space, nor patience for the upstarts, the mountebanks and the perversionists of painting, and there was never a time when the Kraushaar Galleries were open to these blatant adventurers of art.⁷

That same year, Luks also executed a portrait of Antoinette (p.19), who began working in the gallery not long after this was painted. John's daughter was fifteen when she sat for her portrait:

I was just out of grammar school. It was during wartime and we weren't supposed to wear fancy graduation dresses. We were supposed to conserve. Then they broke down and said we could wear white dresses, provided not too fancy. The sitting took several months. . . . I had never seen an artist paint a picture. It was very interesting because you could see how he put a stroke in the painting – I couldn't see the painting, but I could see him as he worked on it. At one point he said there was an awful lot of white, so he went around the studio and came up with a dusty [which she described as "dirtiest" in another interview] piece of blue linen that he draped over my shoulder.

Antoinette's quiet upbringing in suburban Yonkers had been what one would expect of a daughter in a conservative Catholic family, although this was tempered by exposure at an early age to the more unconventional world of artists. Full of public bluster, in private she found Luks a kind man. Also in 1917, John Sloan was given his first one-person show at the gallery (Kraushaar had begun to represent him in 1916).

The gallery's first phase ended abruptly in January 1917, when C.W. Kraushaar dropped dead of a heart attack at the age of sixty-three about a block from the gallery. He was described as:

a dean of art dealers, a connoisseur of exalted ideals and training and the patron and promoter of all that is earnest, legitimate, sincere and beautiful in the painter's art. Mr. Kraushaar was the first to appreciate and purchase the works of a dozen great artists who might have remained in obscurity except for his knowledge of their merits and



TODAY

SPECIAL



Henri de Toulouse-Lautrec (1864 – 1901)

La Clownesse assise (Seated Clowness) from Elles. 1896

One from a portfolio of twelve lithographs,
composition: $20\frac{1}{2} \times 15\frac{7}{8}$ inches; sheet: $20\frac{1}{2} \times 15\frac{7}{8}$ inches

Publisher: Gustave Pellet, Paris.

Printer: Probably, Auguste Clot. Edition: 100.

The Museum of Modern Art, Gift of Abby Aldrich Rockefeller

his never-failing determination to stand by genius talent. Date lines and notoriety meant very little to Kraushaar. He loved pictures and he knew them well. It is of record that he was the first American dealer to recognize and exploit the paintings of John Sloan, Zuloaga, John Lavery, George Luks, Le Sidanier, Fantin-Latour and the amazing etchings of Brangwyn. The bronzes of Bourdelle found their first commercial values in Kraushaar Gallery...⁸

A dramatic announcement was published in the *New York Times*: "Owing to the Sudden Death of Mr. C.W. Kraushaar, The Exhibition of Whistler's Painting of 'The White Girl' Will be Postponed Until Further Notice." The headline in the *New York City Telegram* – "Art Dealer Dead: Exhibition Off" – referenced his great coup in acquiring Whistler's *Harmony in Grey and Peach Colour*, 1872–74 (Fogg Art Museum p.9) from Agnew's in London. The work soon sold to a private collector. It was not the only major Whistler painting handled by the gallery, which showed *The Coast of Brittany*, 1861 (Wadsworth Athenaeum) in 1922. That same year the Metropolitan purchased Winslow Homer's *Dressing for the Carnival*, 1877 from Kraushaar. The gallery handled many works by Albert Pinkham Ryder, who was featured in a number of group exhibitions, including one in 1919 where he was paired with Adolphe Monticelli and George Luks. By 1920 John Kraushaar had obtained Ryder's *The Pasture*, 1875–80 (North Carolina Museum of Art), an important early work, from the artist's dentist.

C.W., who was unmarried, left a successful business to his brother, and an estate valued at \$370,000, nearly two thirds of which represented gallery inventory. His sister and brother honored his memory with museum donations. In 1919, his sister, Helena M. Loewel, gave a conté crayon sketch for Fantin-Latour's *Manet's Studio in the Batignolles* to the

Metropolitan Museum of Art. The next year, John donated a Brittany sheep pastoral, *Evening at St. Aulde* by A.L. Bouché, to the Milwaukee Art Museum. The gallery had mounted a show of the artist's work in 1918.

JOHN FRANCIS KRAUSHAAR: THE TWENTIES

When John inherited the gallery after his brother's death, he was forty-six years old, and well settled in the business and in his personal life. He had married Antoinette Mann (1881–1971) in early January 1902, and their daughter Antoinette was born on Christmas day that year. A son, Charles William (1906–1961), was born four years later.

John possessed an outgoing personality, in contrast to his more formal older brother, and his baseball experiences had taught him that “artists were simple enough as men and could miss a ball as easily as any.” Direct and frank in manner, “he hated manners and affectations.” Whereas Charles “kept his hand on the pulse of his patrons,” John established friendships with the artists he handled, and was straightforward in his assessments: “He knew an honest man when he saw one and an honest picture.” Stirred by the Armory Show of 1913, John had begun to add more modern European and American artists to the gallery's inventory, a process that slowly changed “the tone of its stock and of its exhibitions.”⁹ In 1919, he moved the gallery uptown to 680 Fifth Avenue (at 54th Street).

With the end of World War I, paintings could once again be readily obtained from Europe, and the annual summer buying trips to the galleries in London, Paris, and Amsterdam resumed. By the twenties, the gallery's inventory included works by leading Post-Impressionist and School of Paris artists, as well as an eclectic mix of French and English artists, including Henri Matisse, Pablo Picasso, Georges Braque, André Derain, Amedeo Modigliani, André Dunoyer de Segonzac, Georges Roualt,



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Pablo Picasso (1881–1973)

***Woman in White*, 1923**

Oil on canvas

39 x 31 1/2 inches

The Metropolitan Museum of Art, Rogers Fund, 1951;

acquired from the Museum of Modern Art,

Lillie P. Bliss Collection, 1953 (53.140.4).



Edouard Vuillard (1868–1940)
***Woman Seated on a Sofa*, c. 1906**

Oil on tempera on cardboard

19 1/2 x 24 7/8 inches

The Art Institute of Chicago.

Charles H. and Mary F. S. Worcester Collection, 1947.119



William Glackens (1870–1938)

May Day, Central Park, c. 1905

(detail p. 30)

Oil on canvas

25 ¹/₈ x 34 ¹/₄ inches

Fine Arts Museums of San Francisco, Museum Purchase,

Gift of the Charles E. Merrill Trust

with matching funds from the

M. H. de Young Museum Society, 70.11



Chaim Soutine, Paul Gauguin, Constantin Guys, Mathieu Verdilhan, C.R.W. Nevinson, Auguste Rodin, and Vincent Van Gogh. Of older artists, John favored Fantin-Latour, Odilon Redon, Honoré Daumier, and Henri de Toulouse-Lautrec. Through his regular visits to galleries in Holland, he had developed an interest in Dutch art, presenting the work of Josef Israels, J.H. Weissenbruch, and Anton Mauve. Kraushaar's also showed a number of works by Joseph Bail, who like his Dutch contemporaries, painted domestic scenes of rural life. Ever willing to explore new possibilities, the gallery presented paintings by Scottish colorists John Duncan Fergusson and Samuel John Peploe in exhibitions that were amongst their first American shows. He handled the occasional work by J.G. Brown and William Merritt Chase. Under John's management the gallery established its reputation as an important player in the New York art scene, regularly mounting exhibitions that mixed European and American work, though the one-person shows tended to be by American artists.

John proved a good salesman, as documented in John Sloan's 1926 etching, *Kraushaar's* (p.12), in which the artist described him as "engaged in the difficult job of selling a picture to a man whose wife feels she needs sables" and "helping a husband persuade a lady who already has a mink coat that she could add to her splendors by owning a painting."¹⁰ John's patience, knowledge, and discretion resulted in steady sales. He gained a reputation for integrity, and Sloan described him as "the most honest art dealer in the country."¹¹ Like his brother, he had firm views on the artists he represented, as Guy Pène du Bois observed: "His Americans are sturdy painters generally and, like himself, able to stick to their convictions, to remain unmoved by momentary flashes of fashion." Nor was he drawn to those of merely facile style: "He wants to be sure that his painters or that his paintings are sound."¹²



Henri Matisse (1869–1954)

Still Life With Apples on a Pink Tablecloth, 1924

(detail p. 35)

Oil on canvas

23³/₄ x 28³/₄ inches

National Gallery of Art,

Chester Dale Collection, 1963.10.169

Several of the American artists who would become Kraushaar mainstays became associated with the gallery during the twenties, and the exhibition roster reveals an eclectic and adventurous eye. William Glackens had his first show in 1925, cementing a relationship that continues eighty-five years later with the artist's estate. The same year the gallery mounted a memorial exhibition of the work of Maurice Prendergast, whose work they had been showing since 1915. Other long-term relationships that began at this time were with Gifford Beal and Henry Schnakenberg. The range of one-person exhibitions at this time included Jerome Myers, Paul Burlin, Samuel Halpert, Walter Pach, Abraham Walkowitz, and George Biddle. About the time of his 1925 show, "Plans and Photographs of Work in Landscape Architecture," Charles Downing Lay designed the iron gate that was a prominent feature of the entry to the gallery. The work of sculptor Gaston Lachaise was a strong presence, though he only had a single one-man show, in 1924. He made two portraits of Antoinette: a lovely marble bust, 1923 (Metropolitan Museum of Art), and a bronze mask, 1925 (Private collection).

Kraushaar featured the work of several notable women artists. Californian Henrietta Shore exhibited in 1920, and Margaret Sargent of Boston had five shows between 1926 and 1931. She was one of a number of Kraushaar artists who were also collectors, and among the pieces she purchased for her own collection was *The Mall, Central Park*, 1900/1903 (National Gallery of Art) by Maurice Prendergast.

Antoinette joined the business in 1917, and soon became essential to its operation, observing many years later: "I don't think anybody thought of me as a career woman." She had not planned to have a gallery career, but a bout of pneumonia and the flu epidemic soon thereafter, combined with her uncle's death, made John realize that "nobody in the family had the vaguest idea of what this was all about. So it was decided

I would come, at least until I got married.” As she recalled: “there was no one else available in the family.” She began as a stenographer, and until well into the thirties, her passport still listed this as her profession. She was proud of the fact that she was “a real stenographer, not just playing at it.” When Carole Pesner interviewed for a position at the gallery in 1959, Antoinette let her know that she could still type eighty words a minute.

When she started: “I hadn’t thought of it as a life’s work.” Nor had John: “I don’t think my father ever thought a woman in the gallery was going to be a permanent thing, but he accepted it.” While he hoped she would finish high school, it did not take her long to decide “the art business was more important.” She never regretted her decision, for had she returned to school, “I would have missed out on a lot of things that I have enjoyed very much.”

She learned the business on the job, and the artists who visited the gallery taught her “what goes into a work of art,” and such a hands-on education instilled a strongly practical sense in the young gallerist: “I learned about art by coming into the gallery and working with my father. I traveled to Europe with him and we went to museums together. I read a great deal, and I also got to know many artists, which is an especially fine way to learn about art.” It was an effective training: “I *still* don’t think I have an education in art such as you would get if you went to college, but I have seen a lot of pictures.” Artists taught her a great deal: “I’ve learned so much from artists,” as she concluded: “probably everything.”¹³ George Bellows stopped by regularly, as did painter-critic Guy Pène du Bois, who recommended shows she should see: “I went to the galleries in those days. It was easier because they weren’t spread all over the city.” For seventy years she devoted her professional and private life to “dealing with artists and their work. It has been rewarding and exciting. And if on occasion stormy, it is never dull.”¹⁴



By the late twenties, Antoinette had worked with her father for a decade and was deeply involved with the family business. In 1928, the Internal Revenue Service disallowed John's deducting Antoinette's costs for a trip to Europe. He protested what he regarded as a legitimate expense, and in doing so reveals how central to the gallery's operations his daughter had already become:

My daughter is, and has been for the past nine years, my secretary during the entire year, and she goes to Europe with me in that capacity. She speaks both French and German, and as I am not familiar with either language she transacts my business in France and Germany and writes and translates my letters in these two languages. Also, she is thoroughly familiar with my business and is of great help in the purchase of pictures, which is the reason for our trip abroad, besides attending to details of shipping, memorandums, etc.¹⁵

AMERICAN ART DEALERS ASSOCIATION

Beginning in 1925, a group of New York dealers formed what they first called the Associated Dealers in American Paintings (by 1929, it had become the American Art Dealers Association). Charter members included Macbeth, Kraushaar, Daniel, and Kennedy in New York, and Vose and Doll & Richards of Boston. At their 1926 annual meeting, Robert W. Macbeth was elected President, and other officers were drawn from the Knoedler, Babcock, Feragil, and Milch galleries. Membership was concentrated in, but not limited to New York. John Kraushaar became President in 1927. The Depression largely halted these early organizing efforts.

THE HARVARD SOCIETY FOR CONTEMPORARY ART

While Kraushaar loaned works for exhibition at diverse locations throughout the nation, one of their more unusual requests came from the group of undergraduate students who formed the Harvard Society for Contemporary Art in 1929. These included Lincoln Kirstein, John Nicholas Brown, Edward M. Warburg, and John Walker III. That they came from wealthy families made their interest in art less surprising than the fact that their focus was contemporary art and that they had not yet graduated from college. They rented rooms in the Harvard Cooperative Store (the university's venerable Fogg Museum was not interested in promoting contemporary art), where they presented a series of adventurous exhibitions until they disbanded in 1936. The exhibitions they presented during their first year included Alexander Calder, Lillie Bliss's collection, Buckminster Fuller, and the Bauhaus (with architectural photographs loaned by Philip Johnson). The group's stellar roster of trustees included Paul Sachs, whose legendary class in museum curatorship and connoisseurship trained several generations of notable museum professionals.

For the group's third show, in 1929, John Walker III, the future director the National Gallery of Art, wrote Kraushaar:

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We are planning to hold a Memorial Exhibition of the work of Maurice Prendergast, and we are hoping that you will lend us about twenty of his paintings from April 12th to May 15th. As I believe this will be the first exhibition of Prendergast's work held in Boston since his death, we are anxious to get his best paintings.¹⁶

Walker noted that collector Sarah Sears, who had arranged for the artist's first Boston exhibition and had supported his European art

study and travel, had agreed to loan six paintings (she was a Kraushaar customer). More would come from other Boston area collections. Walker had secured the cooperation from the artist's brother Charles, and hoped the gallery would be able to lend some of Charles's gesso panels as well. The letter was highly professional and businesslike in tone, noting that they would pay insurance and shipping charges, as well as handle sales and commissions. When Antoinette let him know that Prendergast was highly sought after, making many loans problematic, Walker replied: "we will be very grateful to have all you can send us."¹⁷

Their first collaboration went well, and the students requested loans for subsequent exhibitions. In October, they hoped to obtain a Matisse still life and a female head by Derain, which the gallery promised to lend if they "are still unsold at the close of our exhibition."¹⁸ Antoinette advised them: "Most of the dealers in modern French paintings in New York would have paintings by Matisse and Derain. Picasso paintings may be more difficult to obtain. At the moment we do not know of any that you could borrow."¹⁹

COLLECTORS IN THE TWENTIES

Important American collectors began to patronize Kraushaar during the twenties. Chester Dale made a series of purchases that would be gifted to the National Gallery of Art in 1963. Between 1920 and 1929, he purchased from Kraushaar about 20 works by notable European painters, including Georges Braque, Amedeo Modigliani, Gustave Courbet, André Derain, Henri Fantin-Latour, Vincent van Gogh, Albert Marquet, Henri Matisse, and Maurice de Vlaminck. Among the most important of his acquisitions from Kraushaar was Paul Gauguin's striking *Self-Portrait*, 1889, which he bought in 1928.



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Gaston Lachaise (1882–1935)

***Woman Walking*, 1922**

Bronze

18 1/2 x 10 3/4 x 7 inches including base

The Museum of Modern Art,

Gift of Abby Aldrich Rockefeller, 635.1939





Robert Laurent (1890–1970)
Head (Abstraction), 1916
 Carved mahogany
 15 x 8 x 6 inches
 Amon Carter Museum,
 Fort Worth, Texas, 1989.7

Augustus Vincent Tack (1870–1949)
Passacaglia, 1922–1923
 Oil on canvas on plywood panel
 43⁷/₈ x 49³/₄ inches
 Acquired 1924
 The Philips Collection, Washington, DC

Dale preferred French artists, and gallic-infused painter Guy Pène du Bois was the only American he collected in depth. With his first purchase of an early canvas by du Bois, *The Politicians*, c.1912, (National Gallery of Art), for which Dale paid \$125, that artist marked the “modest” beginning of the collection. While John Walker dismissed du Bois as “minor league stuff,” Dale had faith in him as a “sleeper,” whose work “was slower to increase in value than he had anticipated.”²⁰ Dale came to own about 25 of du Bois’ works, making him one of the artist’s major collectors (he donated du Bois’ work to several museums). One of Dale’s flashier choices was Spaniard Ignacio Zuloaga, of whom he would purchase four works from Kraushaar between 1924 and 1925. Kraushaar had featured his work in 1913, 1914, and 1919.

Duncan Phillips, whose museum opened to the public in 1921, became interested in Augustus Vincent Tack’s work during the mid-teens, and would become the painter’s leading patron. He also bought many European and American paintings from the gallery. The gallery’s professional dealings extended to Phillips’ wife Marjorie. The niece of Gifford and Reynolds Beal, Kraushaar mounted shows of her work in 1924, 1928, and 1930.

Gallery sales were not limited to collectors on the east coast. William Preston Harrison, the first major benefactor of the Los Angeles County Museum, maintained an extensive correspondence with John Kraushaar that resulted the purchase of work by du Bois, John La Farge, Rodin, Legros, Sloan, Luks, and Forain.

Among the gallery’s regular clients were several adventurous women. Abby Aldrich Rockefeller lived around the corner, and one of her purchases were two lovely drawings for Seurat’s *La Grande Jatte* (Art Institute of Chicago, p. 18). The beautiful Toulouse-Lautrec lithographs and Charles Demuth watercolors she bought at Kraushaar are now at the

Museum of Modern Art, as is her Lachaise sculpture, *Woman Walking*, 1922 (p. 39). Lillie Bliss bought Matisse's *Interior with a Violin Case*, 1918–1919 (Museum of Modern Art) and Picasso's *Woman in White*, 1923 (Metropolitan Museum of Art, p. 27). The third MoMA founder, Mary Quinn Sullivan, stopped by regularly, and one of her purchases was *The Fountain, Boston*, c. 1901 by Maurice Prendergast.

Edith Wetmore, the daughter of a Rhode Island governor and senator, with homes in Newport and New York, purchased works by Prendergast, du Bois, Pissarro, Forain, and Renoir.

Another notable customer was Sarah Choate Sears of Boston, whom John Kraushaar admired as “interested in fine modern pictures.”²¹ A talented photographer who was a member of Alfred Stieglitz's Photo-Secession, her collector and artist friends included Mary Cassatt, Louisine Havemeyer, and Gertrude Stein. By the late twenties, her important collection numbered works by Prendergast, Davies, Manet, Cassatt, Degas, Renoir, Sargent, Cézanne, Braque, and Matisse. Works she purchased from Kraushaar included still life paintings by Fantin-Latour and Matisse.

Kraushaar artists had been active in the several groups organized by Gertrude Vanderbilt Whitney that preceded the 1931 opening of the museum that bears her name. Early purchases from Kraushaar by Juliana Force, the institution's first director, included a trio of Sloan paintings *Backyards, Greenwich Village*, 1914, *Sixth Avenue Elevated at Third Street*, 1928, and *The Picnic Grounds*, 1906–07. Mrs. Whitney purchased *Opera Box*, 1926 by Guy Pène du Bois in 1926. Gallery artists were regular participants in the Whitney's annuals, and Kraushaar had long relationships with several of the museum's directors, including Lloyd Goodrich and Thomas N. Armstrong III.

John Kraushaar maintained fluid business relationships with his clients, exchanging works and selling others in their collections as tastes



Guy Pène du Bois (1884 – 1958)

Balloon Woman Forest of Rambouillet, 1928

Alternative title *Carnival and Balloon Woman, Forest of Rambouillet*

Oil on canvas

36 1/4 x 29 inches

Whitney Museum of American Art,
New York; Mrs Percy Urin Bequest 85.49.3

and budget changed. In return, clients lent works to the exhibitions he mounted at the gallery. These individuals formed their collections within the context of a much smaller art world, as Antoinette recalled: “everybody knew who were the buyers, pretty much. But you didn’t always have them. And they all had favorite galleries.” As she observed, the art world was smaller then; even if “they were competitors” it was “in a more friendly way.”

GUY PÈNE DU BOIS

The gallery’s thirty-year relationship with painter Guy Pène du Bois exemplifies John Kraushaar’s loyalty to the artists he took on. The artist affectionately caricatured his dealer in a watercolor of 1927 (p. 4). John took the practical view that he wasn’t “doing a great service to art,” as Antoinette observed, “He was building up an interest in something which would be... eventually, more important, more valuable.” He was deeply committed to developing a market for American art, initiating a gallery philosophy of keeping prices affordable in return for steady sales.

Du Bois had been included in group shows beginning in 1913 and Kraushaar gave him a solo show in 1922. When he moved to France in 1924, Kraushaar sent him a monthly stipend, assuming that sales would cover any monies advanced. But the artist’s lack of discipline and inability to economize left him chronically short of cash. The first letters he wrote from France were urgent in tone: “money imperative desperate,” “broke send money,” and “money not arrived desperate.”²² Kraushaar, who must have been exasperated at being regarded as a handy bank, did the best he could, firmly advising: “Keep the expenses down as far as possible, as I always want to do what I can for you.”²³ The artist responded: “I hope that you believe that I am doing everything in my power to justify your faith in me and in my work.”²⁴

To save money, du Bois moved from Paris to the country village of Garnes (the Kraushaar family visited him there in 1925), and he got to work: "I am going to paint masterpieces in that studio."²⁵ The artist made a strong start, feeling rightly that *Café du Dôme*, 1925/1926 (National Gallery of Art) was "one of the best things I've ever done."²⁶ But when his work began to slip, Kraushaar firmly warned him: "there is no use in showing the things unless they are top notch,"²⁷ suggesting in 1927 that the artist return to New York. In March 1929 his dealer wrote crossly: "I am afraid your demands are getting too much for me."²⁸ The stock market crash in October 1929 finally forced him to cut the artist off, and du Bois returned to America in April 1930 after six years abroad. Kraushaar continued to show his work regularly (and occasionally hired him to write introductions to the catalogues they published), and du Bois continued to make regular requests for money, until he severed relations with the gallery in 1947.

MUSEUM PURCHASES AND ACQUISITIONS

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The real imprimatur of an artist's reputation was when the work was acquired by major museums. In 1925, *Chez Mouquin*, William Glackens's masterwork of 1905 was purchased by the Art Institute of Chicago for \$4000. The headline in the *New York-Telegram-Mail* declared: "At Mouquin's to Go West." The critic somewhat wistfully regarded it as "one of the finest and most striking reminders of New York of the days before prohibition." There was also a regional sense of loss by this New York critic: "There will be widespread regret that this fine painting... is not to be hung in the Metropolitan Museum of Art, which in letting it get away, has lost a great opportunity and allowed the institution on Lake Michigan to display its usual enterprise."²⁹ Over the years, the gallery has made important sales to leading American museums, including the





John Heliker (1909–2000)

***Still Life*, 1960**

(detail p. 47)

Oil on canvas

40 x 40 inches

Roland P. Murdock Collection,
Wichita Art Museum, Wichita, Kansas

Carnegie Institute, the Cleveland Museum of Art, the Toledo Museum of Art, the New Britain Museum of American Art, the Museum of Modern Art, and the Whitney Museum of American Art.

Beginning in 1939, a regular customer was Elizabeth S. Navas who developed the major American collection at the Wichita Art Museum. That year she made first purchase from Kraushaar, John Sloan's *Hudson Sky*, 1908. The next year she acquired *Luxembourg Gardens*, 1906 by William Glackens and *Fog, Amagansett*, 1938 by Guy Pène du Bois. Throughout the next thirty years, work from Kraushaar by Gaston Lachaise, Maurice Prendergast, Charles Demuth, William Kienbusch, and John Heliker (p. 48) entered the Wichita collection.

THE DEPRESSION AND WAR YEARS

On October 2, 1929, the gallery opened "An Exhibition of Modern French Paintings, Watercolors and Drawings." John must have been pleased to assemble a group of works by Boudin, Braque, Delacroix, Derain, Forain, Ingres, Laurencin, Marquet, Matisse, Modigliani, Picasso, Pissarro, Redon, Rodin, Roualt, de Segonzac, Seurat, Alfred Sisley, Soutine, and Toulouse-Lautrec. Unfortunately, by the time the show closed on October 28, the stock market was in the midst of its epic crash.

The Depression hit the gallery hard, but Kraushaar managed to stay in business, moving into smaller quarters in the Heckscher Building at 730 Fifth Avenue in 1936. The thirties coincided with a decline in John's health, and when he retired in 1939, Antoinette took over the day to day running of the business. Sales were lean, and customers had trouble making regular payments on the work they had purchased. Reminders were patiently sent, payment schedules renegotiated, and only as a last resort was an account sent to a collection agency. The gallery itself shared the economic challenges of its customers, struggling to pay the rent and unable

to settle accounts with European dealers when monies owed them failed to arrive. Antoinette recalled “nothing brought very good prices in the thirties,” observing: “everybody was pretty much in the same boat, and “leases were almost meaningless because if you throw somebody out for not paying all that rent, you couldn’t find anybody to take the place anyway.” Kraushaar’s connections with European artists and galleries ended during this period. The thirties represented “a long siege” for the gallery.

Kraushaar’s business difficulties affected relationships with their artists. In February 1938, Gifford Beal, who had been with the gallery for nearly two decades, wrote to John, disappointed over the poor sales at his recent show:

The whole trouble as you must realize is that I am not selling any pictures and haven’t sold any to speak of for a long time. In the last exhibition, nothing was sold except to members of my family. No outsiders bought anything. This is rather disturbing to me. I think if you have absolute control of my work, that an adequate return is what I ought to expect. Otherwise the arrangement is not logical. I have hoped for a long time that something would happen to make the arrangement work out to mutual advantage, but unless the business part of it is changed so that I can reach a larger field and have more management of my work, I am afraid I can’t go on. I would rather be with you than anybody else. You must know that but I have got to do more business or else give up painting pictures.³⁰

To John’s evidently measured reply, Beal responded: “I have been in an emotional state over this whole thing. I have said things that I have regretted exceedingly, and concluded:



John Kraushaar with Gifford and Maud Beal, Rockport, c. 1918

I don't feel that any new arrangement will be more to my advantage, as you say in your letter, because I don't know anything about it. But the sale of my work has been so meager for some years past that I must find out the reason if there is any. You must understand that the break is the last thing I want or expected to make. There has been so much mutual regard between us and our associations have been so exceedingly pleasant on my part there is left nothing but deep regret.³¹

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By September, Beal had reconsidered what he had written six months earlier, perhaps recognizing the difficulty of selling art during the Depression, as well as how much his dealer had done for him:

I wonder if you would care to resume our old relationship in the picture business. I realize that I acted rather badly in the spring and hasten to make all due apologies. I suppose the uncertainty of the times tends to put people on edge and at that time I had a fit of nerves. At any rate I miss our friendship terribly and would like to resume the old connection.³²

Kraushaar took him back, and regular shows of Beal's work resumed in 1941.

That the annual European buying trips ceased in 1929, spurred greater focus on American art, though the large inventory of European work they had at the time of the crash took many years to sell. New artists joined the gallery during this period, including Russell Cowles, Charles Prendergast, and John Koch, the latter whose handsome interiors were a mainstay of gallery sales for many years. Painter Louis Bouché, whom Antoinette long felt was "a much better painter than is recognized," had his first show with Kraushaar in 1936, and had twelve more before his death in 1969. Sculptor Harriette G. Miller was given several shows during this period, as was painter Esther Williams. Nan Watson, married to critic Forbes Watson, had shows of her paintings in 1932 and 1937.

The gallery interests remained eclectic, as seen in a 1932 group show which presented sculpture by Fritz Behn, Antoine Bourdelle, Arnold Geissbuhler, Gaston Lachaise, Aristide Maillol, Harriette G. Miller, Elie Nadelman, Pierre Auguste Renoir, Mahonri Young, and William Zorach. Included were decorative panels by Max Kuehne and Charles Prendergast, artists who also made handsome frames for the gallery.

Antoinette continued her father's commitment to contemporary American artists, broadening her stable of younger painters whose affordable prices made them accessible to a new generation of collectors.



Maurice Prendergast (1858–1924)

Neponset Bay, c. 1914

Oil on canvas

23 ³/₄ x 31 ¹/₂ inches

Sheldon Museum of Art,

University of Nebraska-Lincoln, - UNL-F. M. Hall Collection



Gifford Beal (1879–1956)
Elevated, Columbus Avenue, New York, 1916
 (detail, p. 56–57)
 Oil on canvas
 36½ x 48½ inches
 New Britain Museum of American Art
 Charles F. Smith Fund, 1959.16

Drawings gradually replaced the business they had once done in prints. She enjoyed working with living artists, though she commented “Much easier not to handle contemporaries . . . But it’s much less exciting.”

The art market slowly recovered throughout the thirties and early forties, though prices were much reduced. In 1938, Charles H. and Mary F.S. Worcester purchased *Woman Seated on a Sofa*, c.1906 by Edouard Vuillard (John had bought it years before in London), and they bequeathed it to the Art Institute of Chicago in 1947 (p.28). The Toledo Art Museum acquired *Movies*, 1913 (p.20) by John Sloan in 1940. In 1942, the Philadelphia Museum of Art purchased its first Demuth, *Box of Tricks*, 1919 for \$750 (less the 10% courtesy discount allowed for museums). As curator Henry Clifford wrote Antoinette: “I am gratified that we at last have a Demuth.”³³

In 1941, the Sheldon Museum of Art at the University of Nebraska purchased Louis Bouché’s *McSorley’s Bar*, 1940, also the subject of John Sloan’s 1912 canvas (Detroit Institute of Arts). Although the school’s chancellor was concerned that the artist’s subject matter and the inclusion of the word “bar” in the title might offend temperance-minded potential donors, the sale went through. Dwight Kirsch, the Sheldon’s director wrote Antoinette with some humor: “I hope Bouché is broad-minded, as it has been suggested that we shorten the title for local consumption to *McSorley’s*, but we are lucky that someone didn’t suggest calling it “Men’s Tea Room” or something of that sort.”³⁴

But despite these encouraging sales, World War II proved another setback, as Antoinette noted in February 1942: “Business was much better for a few months, but the outbreak of the war has hit us very badly.”³⁵ The economics of the gallery were once again precarious.

Just before the end of World War II, in 1944, the gallery moved again, taking a third floor space in the Rolls Royce Building at 32 East 57th







John Koch (1909 – 1978)

John Koch Painting Alice Neel, 1969

(detail, p. 61)

Oil on linen

30 1/8 x 40 inches

Hirshhorn Museum and Sculpture Garden,

Smithsonian Institution,

the Joseph H. Hirshhorn Bequest, 1981

Street. Two years later, John Kraushaar died at the age of seventy-five after a decade of ill health. His obituary in the *New York Times* praised him as “a staunch defender of American art,” but one who also “found time to import the works of many of the better-known European painters.”³⁶ George May observed: “Men of his stamp are not being replaced in the new generation.”³⁷ As part of the process of settling John’s estate, a large backlog of unsold inventory of American and European paintings and prints were auctioned at two sales at Sotheby Parke-Bernet in 1947 and 1948.

Despite unpredictable fluctuations in the art market, the gallery continued to take on new artists during the forties. Karl Schrag, who had come to New York from Germany in 1938, stopped by in 1940 carrying a package of prints in hopes that Kraushaar might represent him. He recalled that Antoinette “talked to me in a serious, calm and friendly way and looked at me and my work with her bright blue, wide open eyes. I was delighted that she liked the prints and kept them at the gallery.”³⁸ He was given a one-man show there in 1947, and his paintings and works on paper was shown in twenty-three solo exhibitions over the next sixty years.

John Hartell made his Kraushaar debut in 1943 and would have his last show in 1989. John Heliker had his first show in 1945, recommended to Antoinette by her colleague, Maynard Walker. In 1969, the Whitney Museum mounted a retrospective of Heliker’s work, and in 1995, Kraushaar presented its own retrospective of his work to mark the fiftieth anniversary of his first show at the gallery. A relationship with Heliker’s estate continues. Carrying an artist for that long necessarily meant their work would change over time, as Antoinette observed: “And I’ve seen him through his various periods. If a picture seemed a little tired, the next would be fresher.” Kenneth Evett arrived in 1948, and had twelve solo shows. The last major figure to join the gallery in

the forties was William Kienbusch in 1949, who would be given fourteen solo shows, the most recent in 2004, twenty-four years after his death in 1980.

Other artists were steadily shown at Kraushaar, but with more widely spaced presentations. Andrée Ruellan had her first solo show in 1944, and her work was presented periodically until 2003. She was pleased when someone bought one of her floral pieces: "On the strength of the evidence (that flowers sell), I had better order some new rose bushes."³⁹ Early American modernists like Marsden Hartley, Lionel Feininger, and Robert Laurent were shown during this period, maintaining the eclectic mix that had long been a gallery strength.

ANTOINETTE KRAUSHAAR: THE NEXT GENERATION

With her father's death, Antoinette officially took over the running of the business, assuming sole ownership in 1950.⁴⁰ Aged forty-eight (only two years older than her father was when he took over from C.W. in 1917), she had already worked in the gallery for nearly thirty years. She would remain forty more years until her retirement in 1988. Committed to the group of representational artists the gallery had handled for many years, she gradually added more abstract contemporary artists to the exhibition schedule.

At the beginning of the fifties, Antoinette emerged as the senior figure in the group of women who had established galleries that regularly showed contemporary American art. It had been a lonely professional journey, as she later recalled: "when I came into the gallery, there were almost no women even in the secretarial jobs." Grace Borgenicht, who opened her own gallery in the early 1950s, appreciated her as a role model willing to encourage younger dealers, while remaining tough-minded enough to survive in a business dominated by men.



In 1951, Joan Washburn, just out of college, began her career as a secretary at Kraushaar, remaining four years before moving on to Graham Gallery. She had been discouraged from working for a woman: "An employment agency had one job for me but thought I wouldn't like it: it was at an art gallery. They told me there wouldn't be much social life because there was only one person in the gallery. I couldn't have been more fortunate, because that person was Antoinette Kraushaar."⁴¹ She was one of the first of what painter Joe Lasker referred to as "the Kraushaar girls."⁴² These young women worked closely with Antoinette, and were given increasing responsibility as they learned the business. Jacqueline Kay, who had gone to college with Washburn, worked at the gallery throughout most of the fifties, and "Miss Kay" was an efficient presence to customers in gallery correspondence.

Antoinette began the fifties with a Maurice Prendergast retrospective, an artist whose work the gallery had promoted for nearly forty years. During this decade, the gallery's roster continued to evolve, and she took on several artists whose careers had begun in the teens and twenties, including Peggy Bacon, whose prints, drawings, and watercolors sold steadily, and Marguerite Zorach (her sculptor husband William had solo shows in 1924 and 1928).

While Kraushaar's record was better than most, and work by women had been regularly included in group shows, only a few had previously been featured. Antoinette recognized this as a business problem, noting the difficulties of selling work by women to customers who defined artists as male: "There was a time when you very, very carefully didn't say the first name for awhile. You'd simply speak of the artist as 'Smith.' It always amused me, because at some point or the other, I was also careful that I *did* say the name. And sometimes I lost sales at that point." Professional opportunities for women artists were shaped by societal



Antoinette Kraushaar at her desk at 1055 Madison Avenue, c. 1956



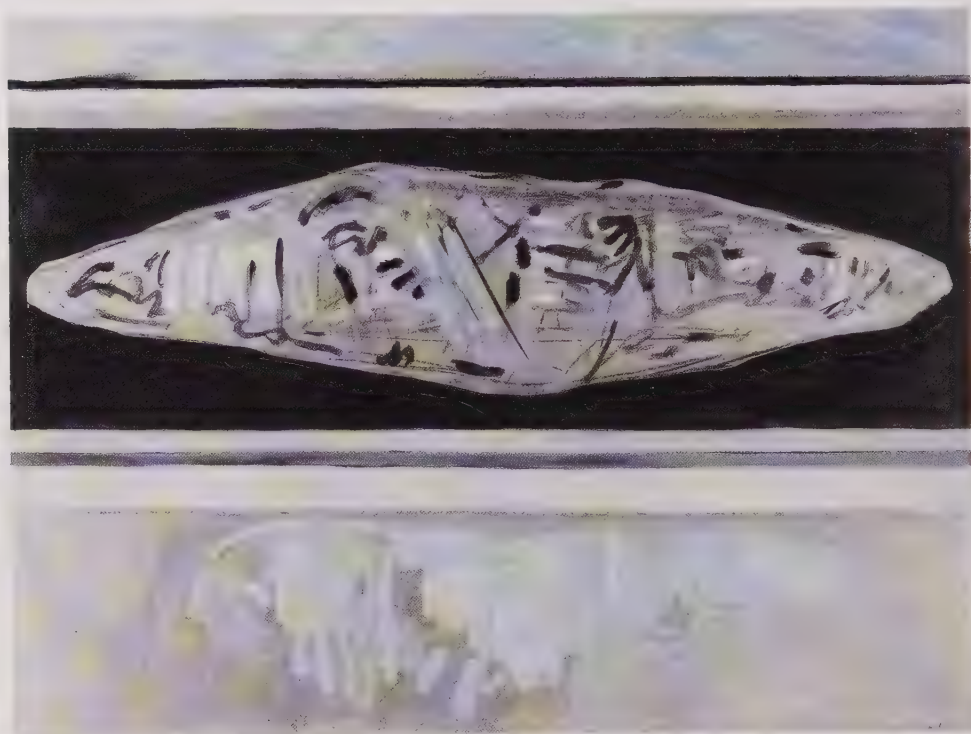
Antoinette M. Kraushaar, director of gallery founded by her uncle in 1885, prepares her exhibition of "The Eight." With Miss Kraushaar are two of the contemporary artists represented by the gallery. At left is William Kienbusch, behind his 1956 painting, "Abandoned Weir to Island"; at right, John Heliker with his "West Dover," painted this summer. For more than 50 years work of "The Eight" has been a special interest of the Kraushaar Galleries.

Paintings by five of these forerunners of American modern art appear in this photo. Hanging on left wall are "The Rouge," 1914, by Maurice B. Prendergast, and next to it "Storm Tide," by Robert Henri, 1903. On floor below is John Sloan's "Balancing Rock, Gloucester Harbor," 1917. Large painting on right wall is "The Shoppers," 1907, by William J. Glackens. In right foreground, 1920 George Luks portrait, "Nora Brady."

St. Louis Post Dispatch clipping November 11, 1956
(Antoinette Kraushaar, John Heliker, William Kienbusch at 1055 Madison Avenue)

gender norms, causing some difficulties for those galleries trying to develop a market for their work, as Antoinette observed: "I recognize the problems in taking on young women artists. If they get married and have children, there may be a considerable gap in their work."

Among the new contemporary artists the gallery added at this time were James Penney, who was given the first of eight solo shows in 1950. Ralph Dubin and Joe Lasker made their debut in 1951, and James Lechay came on board in 1955. Racing and horse portraits by Vaughn Flannery received several showings in the forties and fifties. The gallery's roster remained eclectic, and they were not locked in to a single style, broadening customer opportunities. In 1958, Elsie Manville held the first of a dozen shows of her handsome still life paintings. Late in 1955, the gallery moved into a new space at 1055 Madison Avenue, where it would remain until 1981.



William Kienbusch (1914 – 1980)

Atlantic Isle, 1975

Casein on paper

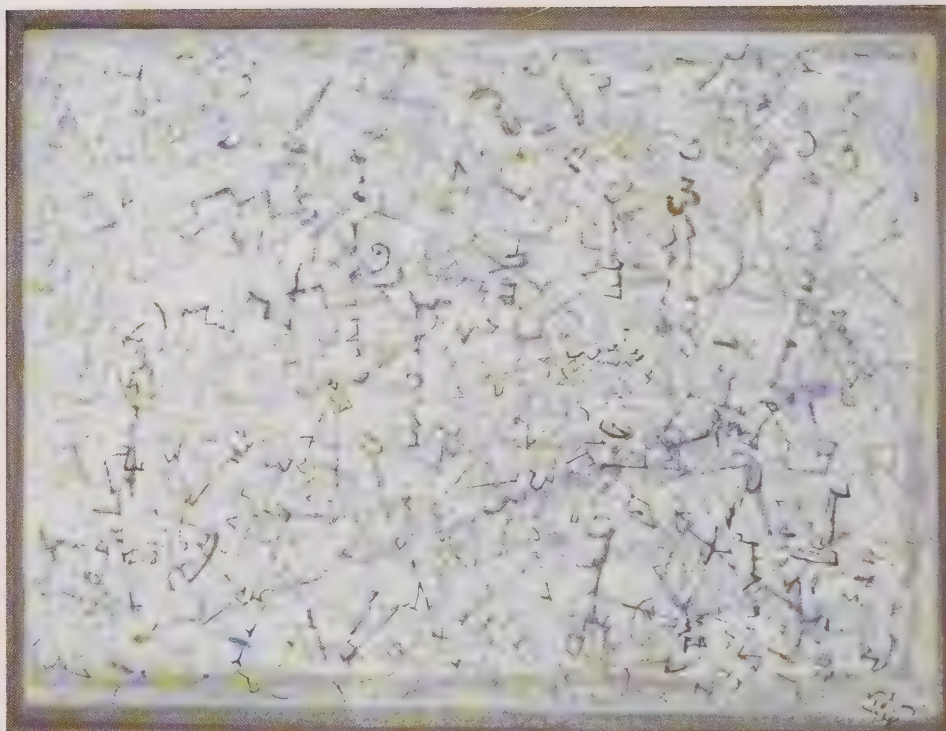
31 1/2 x 42 1/2 inches

Collection of the Robert Hull Fleming Museum,
University of Vermont, Museum purchase with
funds donated by Mrs. Robert Benjamin, 1978.18

How gallery artists were promoted changed considerably over the years, though the publication of modest catalogues with a few images and listing works in their shows remained consistent. Advertisements were placed in New York newspapers, and personal invitations were sent to critics. With the circuit shows in the twenties and thirties, the gallery handled the entry slips. By the fifties and sixties, Antoinette supplied materials to accompany grant and fellowship applications (Prix de Rome, Ford Foundation, Guggenheim, Fulbright), sending work to selection committees. Increasingly, the artists she represented held full-time teaching positions at colleges and universities.

The gallery could handle a larger number of artists as each was given a solo show only every three years or so. Antoinette articulated a practical reason for this: "That takes the pressure off. It gives them time to experiment."⁴³ Kraushaar maintained a fairly large stable of artists, and while she was always willing to look at work by new artists, Antoinette was cautious about making new commitments. A strong focus remained landscape, figure painting, still life, and a small group of sculptors. Most were representational in nature, but often with a strong sensibility to abstract values.

Non-representational artists included Carl Morris, who came to the gallery mid-decade. In late 1957, Kraushaar mounted a memorial exhibition of color wood block prints by Anne Ryan, an early member of the New York School. Her work had been included in a 1952 group show, and would be regularly included in group and one-person shows. The year 1977 marked first of four presentations of the geometric abstractions of painter David Cantine. While many of Kraushaar's artists have not received the national recognition of their contemporaries, they were aligned with the major artistic movements of their day, as Antoinette observed: "these are artists who have grown and developed through many



Mark Tobey (1890–1976)

***Geography of Phantasy*, 1948**

Tempera on paper

20 X 26 inches

Delaware Art Museum, Acquired through
the Gift of Helen Farr Sloan, 1999



Marsden Hartley (1877–1943)

***Blueberry Highway, Dogtown*, 1931**

(detail, p. 68–69)

Oil on composition board

18 1/4 x 24 inches

High Museum of Art, Atlanta;

Purchase with bequest of Charles Donald Belcher, 1977.49







Lee Walton (b. 1974)

Opening Day – Three Game Series,

Atlanta Braves vs. LA Dodgers,

April 3, 4, 5, 2006, 2006

(detail, p. 73)

ink on paper

42 x 60 1/8 inches

Columbus Museum, Columbus, Georgia;

Museum purchase made possible by

the Edward Swift Shorter Bequest Fund, 2006.40

movements and certainly have taken something from the excitement of the movements, not to imitate it, but to be stirred by it, because I think artists who are of any quality are.”

The abstract artists who appeared in Kraushaar’s stable during the fifties paralleled the rise of New York School abstraction during this decade. Before the use of slides became common, the bigger canvasses that were now in vogue presented some logistical problems for the galleries that represented them, as Antoinette observed:

During the Abstract Expressionist period it was especially difficult for the artist. He would usually bring in five or six canvasses, and they were often tremendous works which he had never seen outside of his studio. When he arranged them in a gallery, it was as if he was seeing them for the first time himself. Sometimes it was a difficult moment for the artist because he was not sure if he had brought the right ones to a particular gallery.

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Karl Schrag recalls her carrying paintings bigger than herself to show customers.

Linda Sokolowski first visited the gallery about 1970, when she was a graduate student at the University of Iowa, where she held an assistantship with gallery artist James Lechay, who had been represented by the gallery since 1955. She recalled that Antoinette “quietly greeted me,” and long savored the rarity of being made welcome in a New York gallery “when it was clear that you were not there to buy.”⁴⁴ In 1976, the gallery gave her the first of ten shows.

The gallery had long concentrated on artists from the Northeast. Many were based in New York, but spent their summers in New England coastal locales. During the twenties, the Kraushaar family had vacationed

in Rockport, Massachusetts, and the friendships with artists they formed there produced a number of exhibitions. In 1920, Gifford Beal had the first of over thirty shows, more than any other single gallery artist.

In the second half of the twentieth century, Maine became the preferred summer locale, and many Kraushaar artists had strong connections to this state including Robert Laurent, Ainslie Burke, Leon Goldin, Robert LaHotan, Peggy Bacon, Marguerite Zorach, John Heliker, Karl Schrag, and William Kienbusch. The landscape and ocean vistas of Deer Isle strongly informed the work of Schrag and Goldin, as the Cranberry Isles affected Kienbusch, Heliker, and LaHotan. The work of these painters, on the edge of New York mainstream movements, conveys a strong regional identity.

Kraushaar Galleries sent works for exhibition to large and small institutions across the country and consigned work to a broad network of galleries nationwide. Work was sold to collectors all over the United States, but developing markets outside the Northeast was more challenging for them, though work was regularly sent on consignment to galleries in the West. Mahonri Young made steady sales in Utah, where he had been born. While Sloan occasionally showed his New Mexico work in New York, for artists like Will Shuster and Randall Davey who had known him in New Mexico, their single shows spoke to the fact that western art was not a significant market for Kraushaar. Still, Antoinette was willing to experiment, and in 1953 the gallery mounted "Eight Oregon Artists," which included paintings by Carl Morris, sculptures by Tom Hardy and Hilda Morris. The show was an early presentation of west coast artists to the eastern market. She gave Washington state painter Kenneth Callahan a show in 1967, and regularly presented his work for the next thirty years. Antoinette remained committed to Callahan, though she noted that he was "hard to sell;" his reputation would always be greater on the west coast.





Arthur G. Dove (1880–1946)

***Windy Morning*, 1936**

Oil on canvas, 19 1/2 x 27 3/4 inches

Private collection

The gallery maintained an interesting exhibition schedule of sculptors, which began with a show by William Zorach in 1924 (which also included a selection of his paintings and watercolors), and other direct carvers appeared periodically. Humbert Albrizio had a show in 1950, and the animal sculpture of Jane Wasey was presented regularly. The gallery gave WPA artist Concetta Scaravaglione a show in 1974, the year before her death, and another in 1983. The following year David Smalley had his first of four exhibitions. The sixties proved especially strong for the gallery in sculpture, and Tom Hardy and Leonard DeLonga were added to the stable, both of whom produced abstracted sculpture. Robert Laurent, one of several artists from the first generation of American modernists, had the first of six exhibitions in 1947. Antoinette recognized that the challenge of developing a market for contemporary sculpture was different from painting, as she wrote Laurent after his first exhibition:

I am very disappointed for your sake that the show was not more successful from the point of view of sales. It had excellent attendance, a great deal of admiration, and since we do not expect too much of sculpture shows, we are not disappointed in the actual results so far.⁴⁵

Antoinette's most adventurous choice was George Rickey, whom she had met while he was still in the Army: "He was the most unsoldierly looking private I've ever seen." By 1951 the gallery had examples of his work for sale, and after including him in a group show in 1953, the gallery mounted three exhibitions of his kinetic sculptures between 1955 and 1961.

COLLECTING AMERICAN ART IN THE FIFTIES

During the fifties, a new generation of notable collectors entered the American art market. Vivian and Meyer P. Potamkin, who first met Antoinette in 1954, found her a "smiling cherubic female." An early acquisition was Glackens' *The Skating Rink*, c.1906 (Philadelphia Museum of Art), which they bought because it "was like a Henri, like a Sloan, like a Luks." One of the many qualities they appreciated about Antoinette's approach to her customers was that she did not push the sale of her artists. Rather she regarded selling as an educational process on the quality of an artist's work: "it was important to her to see your growth and to envision your collection." Eventually the Potamkins purchased more than fifty works from Kraushaar, "far more than from any other source,"⁴⁶ acquiring a wide range of American modernist work, including Alfred Maurer, Marguerite Zorach, Edward Hopper, both Prendergasts, Lachaise, Demuth, Henri, du Bois, Joseph Stella, Preston Dickinson, and Charles Burchfield.

Raymond and Margaret Horowitz also began to purchase work from Kraushaar after meeting Antoinette in 1959. They appreciated her “magical qualities of conveying authority and great warmth and inspiring enormous affection in everyone she encountered.”⁴⁷ Their friends, Daniel and Rita Fraad, acquired works by Shinn, Sloan, Prendergast, and Glackens from the gallery.

Joseph Hirshhorn made his first purchases from the gallery during these years, including several canvasses by John Sloan: *Ferry Slip*, 1905–06, *Rain, Rooftops, West 4th Street*, 1913 and *Carmine Theatre*, 1912, all bought in 1954. Subsequent purchases included works by the contemporary artists Kraushaar handled.

Bob London was only nineteen and still an undergraduate when he first visited the gallery in the mid-fifties. He was impressed with the “erudite, clever, charming, honest, cultured, scholarly, bright, entrepreneurial, shrewd, aristocratic, gentle lady” who patiently took the time to show pictures to this potential young collector. He left with several Glackens canvases to consider, to which his father in Atlanta responded incredulously: “Now who is that lady that let you take \$9500 worth of paintings back with you on the train!!”⁴⁸

Sales to museums could take decades to realize, and several notable sales were brokered in the fifties. *Central Park*, c.1914–15 by Maurice Prendergast, which Kraushaar had in its inventory since 1938, was purchased by the Metropolitan Museum of Art in 1950. *La Villette*, 1895, and *Nude with Apple*, 1909–10, by William Glackens were acquired by the Carnegie Institute and the Brooklyn Museum respectively in 1956, and 1957 marked the purchase of two of his important early works; *Hammerstein’s Roof Garden*, c.1901, by the Whitney and *Shoppers*, 1907 (Chrysler Museum of Art) by Walter P. Chrysler, Jr. The gallery has always worked with many smaller museums, and in 1951, the Mount



Marguerite Zorach (1887–1968)

The Garden, 1914

Oil and charcoal on canvas

30 x 36 inches

Portland Museum of Art, Maine. Museum purchase with a major gift from an anonymous donor and support from the Friends of the Collection, the Bernstein Acquisition Fund, the Peggy and Harold Osher Acquisition Fund, and Mrs. Alexander R. Fowler, Barbara M. Goodbody, Mr. and Mrs. Harry Konkel, David and Sandra Perloff, John and Gale Shonle, and Roger and Katherine Woodman, 1998.¹¹¹



Kraushaar Galleries, 1055 Madison Avenue, c. 1968

Holyoke College Art Museum purchased Maurice Prendergast's watercolor, *Festival Day, Venice*, c.1898–99.

The sixties brought a new level of professionalism to the gallery business overall, and Kraushaar Galleries was a founding member of the Art Dealers Association of America in 1962. This organization aims to establish standards for ethical dealing and to bring integrity to appraisal practices. The original forty members were all based in New York City.

ANTOINETTE KRAUSHAAR'S LAST YEARS

In this chronicle Antoinette Kraushaar emerges as a remarkable individual. In John Koch's *The Party* (Private collection) of 1971, she is shown chatting with the artist at the far left hand side of the room, her position conveying her preference for being out of the spotlight in order to foreground the artists she represented and their work. For her, the gallery "was a business," and she was a "merchant," who served customers,

not clients. She characterized herself in 1982: "I'm a dealer before anything else." In 1971, Antoinette wrote in response to a query for a special issue of *Arts Magazine* on the cultural role of galleries: "In this gallery, the changes have come without conscious planning. The early merchant's goal to 'run a good business' still persists. The interest in the contemporary artists we handle is a strong and personal one."⁴⁹ She articulated principles that still guide the gallery:

As to the future, the constant shifting of artists of quality goes on, perhaps at an accelerated pace in this time of instant and world-wide publicity. The few names of great quality gradually emerge and with them a fine level of work by so-called 'minor' artists can constitute an important part of all periods, and who give added pleasure and opportunities for discriminating collecting on many levels. I have such a simple belief—that the quality of the work of art, great or small, is all that really counts.⁵⁰

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Artists and collectors alike appreciated the straightforward integrity of an individual whom they found patient, honest, and fair. Artists valued her support of their work, which she approached with thoughtful respect, as Schrag noted: "She makes up her mind that you are interesting or gifted, and then you can go where you wish. You don't have to prove yourself every day." As she said: "sometimes you like one period more than another, but you believe in the artist—this is part of his development and you go along with it."

The artists were grateful that the gallery never attempted to influence their work, and that whatever direction an artist's work might take, Antoinette gave loyal and usually enthusiastic support. Naturally,



Catherine Drabkin (b. 1959)

***Worktable #1*, 2010**

Gouache on paper, 9 x 12 inches

Private collection

she was interested in positive critical reviews and sales, “but they did not affect her opinion.”⁵¹

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As a collector observed: “All who dealt with Antoinette had the feeling that one was important to her not as a dealer interested in selling pictures but as a person who wanted you to share in the enormous pleasure of being caught and moved by the artist’s vision. . . . Her legendary trustworthiness and probity were complemented by her view that people who cared about art were special.”⁵² The strength of Kraushaar’s American art market has long been the smaller, steady buyers who have kept the business going. Antoinette helped build both small and important collections, and was willing to accept payments on time, ranging from twenty-five to twenty-five thousand dollars a month.

She was described as “a neat package of concentrated energy, practicality, knowledge, and high ideals.”⁵³ Linda Sokolowski characterized

her as “a fiercely bright woman with a tender, quick wit.” Joan Washburn admired her as a woman who “believes in galleries, in their importance.”⁵⁴ By the 1980s, she was widely respected by her colleagues for her “business knowledge, prowess, and standards.”⁵⁵ Skilled in gallery management and above-board in her dealings: “Her special qualities involve a combination of diligence, astuteness, experience, and grace.”⁵⁶ For her, the greatest pleasure of the business has been “The artists and the people that come to see their work.”

It was C.W. and John Kraushaar who first created “the special spirit of the gallery” so prized by its artists, but Antoinette’s long tenure insured that her legacy was that these values continued “clear, strong and unique.”⁵⁷ Dignified, yet unaffected (Sokolowski noted that “She seldom used the pronoun I.”), Antoinette was possessed of “an entirely open mind, great courage and independence.” Schrag remembered that “she loved the arts,” and he enjoyed talking to her about art and the artists she had known. But when he urged her to record her memories for posterity, her reply was characteristically firm: “You know that I cannot write, and when I am asked to talk – well, I cannot do this either.”⁵⁸ She accepted only a few speaking engagements during her long career and did not enjoy them, as she wrote declining an invitation in 1972: “After several rather unhappy experiences, I am convinced that I am no good at speaking to more than two people, and I should not try it again.”⁵⁹

She worked six days a week, Monday through Saturday, and the gallery remained open during most of the summer (she usually took several weeks of vacation in August, occasionally visiting gallery artists in Maine). Deeply loyal to her artists, Antoinette was an intensely private individual who was businesslike in her relations with artists and collectors alike. But those who penetrated the outward reserve of this private person found a lively and charming individual who hosted

elegant dinner parties at her apartment after openings and enjoyed a martini: “Under an often cool and at times ironic attitude toward her artists there was a warm and compassionate feeling for these curious men and women.”⁶⁰

In 1981, when the gallery building was to be torn down for development, Antoinette decided to move from 80th Street and Madison to a new space at 5th Avenue and 57th Street. At the age of seventy-nine, she could easily have retired: “Long ago I decided that this what I wanted to do. I’ve enjoyed it, and I see no reason to stop.”⁶¹ She also knew that the next generation, Carole Pesner, was committed to the gallery. Joan Washburn recognized that she had done something extraordinary: “most people her age... would have started to work out of their apartment. Instead, she took a larger space in one of the busiest buildings in the city.”⁶²

The gallery celebrated its 100th anniversary in 1985 with a festive party at the Whitney Museum. Fellow dealer Norman Hirschl paid special tribute to a colleague who had been in the business longer than anybody:

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This is the first time in my memory that a member of our honored profession has been so singled out by friends, including clients, museum directors, and dealers, all so sincerely admiring of her contribution to the continuing spirit of Good Dealership that the name Kraushaar implies.⁶³

Antoinette could look back at an impressive personal provenance, which included the antique Chippendale style chair she used in her office: “This chair has been with the gallery since I was a child.”

Antoinette retired three years later in 1988, and her death four years later brought to an end to her family’s century of art dealing. During her last years, “Antoinette’s brilliant mind gradually lost its



Alfred Henry Maurer (1868–1932)

***Two Sisters*, c. 1925**

Oil on board

26 x 18 inches

Collection Westmoreland Museum of American Art,
Greensburg, Pennsylvania 15601

Gift of the Westmoreland Society, 2000

#2001.7

clarity – like when thickening clouds are moving in front of the sun.”⁶⁴ What never faded were the warm memories cherished by her friends and colleagues. At her memorial, Schrag related a tale that referenced her legendary integrity:

A soul came to heaven. At the door to paradise stood Peter. He said: “Let me see whether I can let you in. Who are you?” The soul said: “I am an art dealer.” Peter said: “well, I shall talk to God” So he went to God, who was sitting on his throne. Peter said: “There is a soul at the door. It is an art dealer.” God said: “An art dealer?” Peter said: “It is a very fine person, a totally honest art dealer.” God smiled and he said: “That must be Miss Kraushaar—let her in!”⁶⁵

KRAUSHAAR GALLERIES: THE EIGHTIES AND BEYOND

Antoinette Kraushaar’s decision not to close Kraushaar Galleries in 1981 signaled her commitment to the future, a decision reinforced by the two women who have continued the business. In 1959, Antoinette hired Carole Manishin Pesner, a recent graduate of Smith College, to assist her. Like Joan Washburn, Carole had studied typing and stenography to make her art history degree more marketable. By the time Antoinette retired, Carole had already worked for the gallery twenty-nine years. In 1986, Katherine Kaplan Degn came to work at the gallery. Like Carole had been twenty-seven years earlier, Katherine had recently graduated from college (Haverford). Together, they have built upon the solid foundation of the gallery’s impressive aesthetic provenance, while continuing to develop the roster of artists Kraushaar represents, insuring the continuation of the gallery’s historic values, while being open to change as it has always been.



Carole Pesner, 1055 Madison Avenue, c. 1962



Kraushaar Galleries, 724 5th Avenue, c. 1986



Dorothy Dehner (1901–1994)

***Cenotaph #2*, 1972**

Bronze, aluminum

81 x 23 1/2 x 18 inches

Private collection



George Rickey (1907–2002)

***Sedge: Variation Three*, 1961**

Stainless steel

57 x 32 x 14 inches,

blades: 40 x 42 inches

Private collection

Beginning in the eighties, the gallery took on more women artists, including Karen Breunig, Isabelle Siegel, Dorothy Dehner, Sonia Gechtoff, Catherine Drabkin, Ann Sperry, and Tabitha Vevers. New media arrived as well, with John Gill's ceramics in 1996. A founding member of the American Abstracts Artists in 1936, Esphyr Slobodkina was given the first of several shows at the age of 92 in 2002.

The year 1993 opened with a remarkable show "Significant Others: Artist Wives of Artists," a display that referenced the dramatic changes that had occurred in the art world since the seventies. The exhibition brochure explained its inspiration: "What began as the frustrating answer to an incessant query: 'Yes, Marguerite *is* the wife of the sculptor William Zorach,' developed into the realization that there were many *wives* we



Karl Schrag (1912–1995)

Barn Door & Moonlit Field, c. 1984

Oil on board

38 x 26 inches

Private collection

never realized were also artists.” In addition to Zorach, these gifted women, who numbered several who had been married to founders of The Eight, included Rosalind Bengelsdorf, Bernarda Bryson, Elizabeth Catlett, Dorothy Dehner, Edith Dimock, Elsie Driggs, Helen Farr, Gertrude Greene, Rebecca James, Doris Lee, Sally Michel, Ethel Myers, Marjorie Organ, Katherine Schmidt, Florence Scovel Shinn, Slobodkina, and Helen Torr. Kraushaar’s exhibition was an important one that presaged later shows and publications organized by major museums that restored them to their proper place in the canon of American art history.

In a more archival exhibition, but one of unusual historical resonance, in 2004 the gallery presented “Anne Frank: A Private Photo Album,” in honor of what would have been her 75th birthday.

The gallery has maintained a remarkable ability to infuse new voices with its commitment to earlier gallery artists. Mounting eight shows a year, the gallery balanced its roster of contemporary artists, with the estates it manages (Bacon, Beal, Dehner, Glackens, Heliker, Kienbusch, Myers, and Sloan), presenting the occasional group show within a schedule otherwise comprised of solo exhibitions. New artists were taken on only after careful consideration, presenting their work first in group shows, before scheduling a one-person exhibition. Catherine Drabkin was recommended by Ben Frank Moss, who had several shows of his landscapes at Kraushaar during the eighties. Drabkin was given her first show in 1995, and subsequent ones were mounted in 1998, 2000, 2002, 2005, and 2007. In contemporary landscape painting, Kraushaar favored artists who infused tradition with fresh viewpoints. New voices at the turn of the 21st century included handsome landscapes by Langdon Quin, who showed in 1995, 1998, and 2002, and Henry Finkelstein, whose work was presented in 2001, 2003, and 2005. Early American modernism and realism has remained a strong thread and Kraushaar presented solo shows of the work of Maurer, Glackens, Hartley, and Sloan, as well as imaginative group pairings, as in “Flower Paintings by William Glackens and Alfred Maurer” (1995).

Several of the gallery’s shows traveled to museum venues. These included “Gifford Beal: At the Water’s Edge,” which opened at the Westmoreland Museum of American Art in 2000. A show of Marsden Hartley’s drawings opened at the Heckscher Museum of Art in Huntington, New York that same year, and in 2001, “Making Faces: A Selection of Portraits of John Sloan” was seen at the Columbus Museum of Art in Georgia.

During the summer of 2006, Kraushaar Galleries moved to its current location on the upper east side at 74 East 79th Street. The primary focus remains American art of the first half of the twentieth century, though they continue to represent two contemporary artists—Catherine Drabkin and Lee Walton. Drabkin’s representational paintings and Walton’s system drawings continue the gallery’s long-term aesthetic strengths.

As the art world has changed, so has Kraushaar Galleries, whose remarkable chronicle remains a resilient and honorable one, unique in the history of American art.



Katherine Degn and Carole Pesner, 74 East 79th Street, 2010

A SELECTION OF KRAUSHAAR ARTISTS



James Lechay



John Hartell



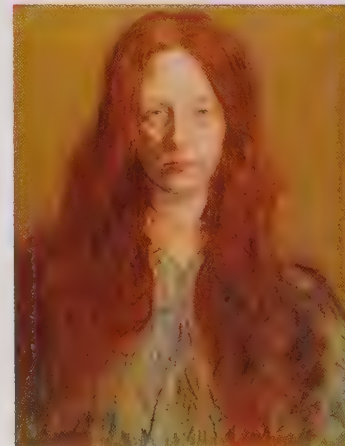
Louis Bouché



Tabitha Vevers



Peggy Bacon



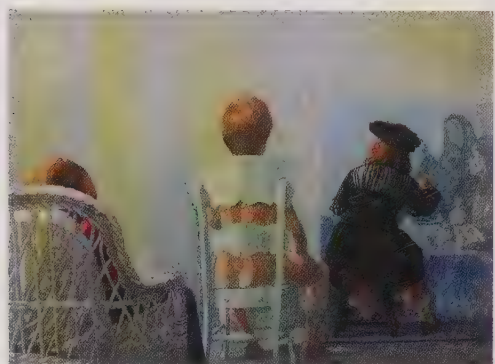
Jerome Myers



Linda Sokolowski



Leon Goldin



Joe Lasker



Robert LaHotan



Carl Morris



Elsie Manville

Abbreviations in Notes:

AK: Antoinette Kraushaar
 AS: Alfred Siteglitz
 CD: Charles Demuth
 CWK: Charles W. Kraushaar
 CWKG: C.W. Kraushaar Galleries
 GPDB: Guy Pène du Bois
 HSCA: Harvard Society for Contemporary Art
 JFK: John Francis Kraushaar
 KG: Kraushaar Galleries

1. The oldest family owned gallery in America is Vose Galleries in Boston, which can be dated by various calculations to 1841, when the artist's supply store, later purchased in 1850 by the Vose family, was established in Providence, Rhode Island. They began selling paintings by 1853, and Vose is now in the sixth generation of family ownership. Only four New York galleries remain from the nineteenth century. Of these, Knoedler & Company, established in 1846 by Michael Knoedler, is the oldest. Next is Babcock Galleries, founded by John Snedecor in 1852, and re-named Babcock Galleries in 1918. Founded in 1857, James Graham & Sons has remained in the same family for five generations, and is the oldest gallery in the city under the same ownership. Kraushaar Galleries, established in 1885, was the last of this quartet of centenarians to be founded.

2. Antoinette Kraushaar recounted variant stories to interviewers at different times. A major source is Avis Berman's 1982 oral history at the Archives of American Art. See also, Barnaby Conrad, III. "Dealer Profiles: Antoinette Kraushaar and Grace Brandt," *Art/World* (May 1977); Grace Glueck, "Art People," *New York Times*, 13 November 1981; 9; Richard B. Woodward, "The 'Vasari Diary': A Woman Who Believes in Galleries," *Art News* 84 (October 1985): 11–12; Judy K. Collischan Van Wagner, "Antoinette Kraushaar," in *Women Shaping Art: Profiles of Power* (New York: Praeger, 1984): 49–55; Diane Lindegaard, "100 Years of Gallery Life," *SunStorm* (October 1984): 8; Robert Fishko, "Eight Dealers Whom Made History," in *ADAA Report: The First Forty Years* (New York: Art Dealers Association of America, 2002): 19–20; and Teresa A. Carbone, *American Paintings in the Brooklyn Museum: Artists Born by 1876* (Brooklyn: Brooklyn Museum in association with London: D. Giles Limited, 2006): vol. 2, pp. 769–771. All quotations are from one of these sources, unless otherwise indicated. Roberta Smith wrote her obituary: "Antoinette M. Kraushaar, Art Dealer, Dies at 89," *New York Times*,

2 September 1992. For further reading on the history of the gallery, see Malcolm Goldstein, *Landscape with Figures: A History of Art Dealing in the United States* (New York: Oxford University Press, 2000) and D.M. Hall, "Purchasing Power: The New York Market for Modern American Painting, 1913–40," Ph.D. dissertation, University of Northumbria at Newcastle, 2001. For archival material, the Kraushaar Galleries Papers at Archives of American Art at the Smithsonian Institution in Washington, DC, contains a wealth of material, and the letters from which I quote are all from these papers.

3. All quotations from GPDB, "JFK," *Arts Weekly* 1 (May 1932): 197.
4. "Art Notes," *New York Times*, 13 March 1896.
5. Thomas Agnew & Sons to CWK, 20 September 1903.
6. GPDB, "JFK," *Arts Weekly* 1 (May 1932): 197.
7. "Art Dealer Dead: Exhibition Off," *NY City Telegram*, 9 January 1917.
8. Ibid.
9. All quotations from GPDB, "JFK," *Arts Weekly* 1 (May 1932): 197.
10. *John Sloan, New York Etchings (1905–1949)*, edited by Helen Farr Sloan (New York: Dover, 1978): plate 60.
11. Van Wyck Brooks, *John Sloan: A Painter's Life* (New York: E.P. Dutton, 1955): 105.
12. Both quotations from GPDB, "JFK," *Arts Weekly* 1 (May 1932): 197.
13. Carole M. Pesner, 100th Anniversary Celebration remarks made at the Whitney Museum, 19 June 1985.
14. AK quoted by Carole Pesner, AK Remembrance, 13 October 1992.
15. JFK to Porter Linder, 8 October 1928.
16. John Walker to CWKG, 21 March 1929.
17. John Walker to CWKG, Kraushaar, 28 March 1929.
18. KG to HSCA, 15 October 1929.
19. Ibid.
20. John Walker, *Self-Portrait with Donors: Confessions of an Art Collector* (Boston: Little, Brown, 1974): 162.

21. JFK to Ernest Lefevre, 23 March 1928.
22. GPDB to JFK, 24 March 1925, 24 October 1925, and 17 May 1927.
23. JFK to GPDB, 9 October 1926.
24. GPDB to JFK, 24 October 1926.
25. Yvonne PDB McKenney, unpublished biography of GPDB, c. 1963.
26. GPDB to JFK, 2 March 1925.
27. JFK to GPDB, 26 August 1926.
28. JFK to GPDB, 9 March 1929.
29. "At Mouquin's' to Go West," *New York-Telegram-Mail*, 6 April 1925.
30. Gifford Beal to JFK, 26 February 1938.
31. Gifford Beal to JFK, 2 March 1938.
32. Gifford Beal to JFK, 8 September 1938.
33. Henry Clifford to AK, 23 June 1942. In 1984, the work entered the collection of the Pennsylvania Academy of the Fine Arts in partial exchange for the John S. Phillips Collection of European Drawings.
34. Dwight Kirsch to AK, after 17 March 1941.
35. AK to Nicholas A. Donnelly, 24 February 1942.
36. "John Kraushaar, Art Gallery Head," *NY Times*, 13 December 1946.
37. George May to AK, 31 December 1946.
38. Karl Schrag, AK Remembrance, 13 October 1992.
39. Andrée Ruellan to AK, 5 February 1944.
40. She had taken action to sever the business partnership she had with her brother Charles since soon after their father's death. He had worked sporadically during the preceding decade, but had little professional presence at the gallery.
41. Laura de Coppe and Alan Jones, *The Art Dealers* (New York: Cooper Press, 2002): 45.
42. Phone interview with Joe Lasker, 14 May 2010.
43. Irene Clurman, "Eye on Art," *Rocky Mountain News*, 29 March 1985.
44. All quotations by Sokolowski come from her written interview with the author, October 2009.
45. AK to Robert Laurent, 10 March 1947.
46. Vivian and Meyer P. Potamkin, September 1992.
47. Raymond J. Horowitz to Carole Pesner, 25 September 1992.
48. Bob London to Carole Pesner, 8 September 1992.
49. AK to Alvin Demick, 10 March 1971.
50. Ibid.
51. Karl Schrag, AK remembrance, 13 October 1992.
52. Typescript, KG File.
53. Woodward, "The 'Vasari Diary'," p. II.
54. Ibid.
55. AK quoted in Van Wagner, *Women Shaping Art*, p. 55.
56. Ibid.
57. Karl Schrag, AK Remembrance, 13 October 1992.
58. All three quotations from Schrag, AK Remembrance, 13 October 1992.
59. AK to Eric McCready, 7 December 1972.
60. Schrag, AK Remembrance, 13 October 1992.
61. Grace Glueck, "Art People," *NY Times*, 13 November 1981.
62. Woodward, "The 'Vasari Diary,'" *Art News*, p. II.
63. Norman Hirschl to Carole Pesner, 20 June 1985.
64. Schrag, AK Remembrance, 13 October 1992.
65. Ibid.

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— Betsy Fahlman

Betsy Fahlman is a Professor of Art History at Arizona State University, where she has taught since 1988. A specialist in American Art, her publications include *New Deal Art in Arizona* (2009), *Chimneys and Towers: Charles Demuth's Late Paintings of Lancaster* (2007), *James Graham & Sons: A Century and a Half in the Art Business* (2007), and *Guy Pène du Bois: Painter of Modern Life* (2004).

Gallery's Acknowledgments

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We are especially beholden to Al Fraser for surviving over forty years of working with three generations of women. And we want to thank each other for the ups and down, joys and tears of our almost a quarter of a century together.

—Carole Pesner and Katherine Degn

Concurrent with the gallery's 125th year, the Archives of American Art's New York Research Center presented *Kraushaar Galleries, Celebrating 125 Years*, an exhibition of original letters, invoices, ledgers and other archival material culled from the voluminous records of the Kraushaar Galleries at the Smithsonian Institution's Archives of American Art. The exhibition, curated by Betsy Fahlman, ran from September 8 to December 8, 2010.

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C. W. Kraushaar and John Kraushaar, c. 1900

Page 2:

C. W. Kraushaar Galleries, 260 Fifth Avenue, c. 1905

Back endleaf:

Kraushaar Galleries, 724 Fifth Avenue, c. 1985

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